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A CATALOGUE

OF THE

PICTURES,

WORKS OF ART, &c.

AT

NORTHWICK PARK.

1864.

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THE J. PAUL GETTY CENTER
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129
CATALOGUE.

THE GALLERY. East End.

SIR A. MORE.

No.

- 1 The First Husband of Mary Queen of Scots.

JANSENS.

- 2 Portrait of Lord Gustavus Hamilton.

VELASQUEZ.

- 3 Archduke Ferdinand on horseback.

MABUSE.

- 4 Prince Arthur, the brother of Henry VIII.

HOGARTH.

- 5 Portrait of Dr. Locke, founder of the Locke Hospital.

A Portrait, in the costume of its period, of the celebrated Architect of the Foundling, and the Founder and Architect of the Locke Hospital; a plan of which latter he holds in his hand. It is painted with great truth of expression, and with a vigorous hand.

MABUSE.

- 6 Profile of Charlemagne, proclaimed Emperor of the West, A.D. 800.

RUBENS.

- 7 A Lion Hunt.

The figures and animals are of the size of life, and are seen in deadly conflict. The whole is painted with a vigour and spirit truly worthy of this great Master.

SIR A. MORE.

- 8 Mary Queen of Scots.

TITIAN.

- 9 Portrait of Bramante, the builder of St. Peter's at Rome.

A vigorous and expressive portrait, full of character.

MIGNARD.

- 10 Portrait of Cardinal Fleury.

He was Minister to Louis XIV. A cheerful countenance, painted with much expression.

VAN SOMER.

- 11 Portrait of George, Duke of Buckingham.

SIRANI.

- 12 St. Catherine de Sienne.

After TITIAN.

- 13 Venus rising from the Sea.

South Side.

PORBUS.

- 14 Portrait of James I.

CARAVAGGIO.

- 15 Head of Homer, crowned with a chaplet of laurels.

PAUL BRIL.

- 16 Landscape: figures.

COELLO.

17 Portrait of Philip II. of Spain.

The Monarch is represented in a dress more costly and singular than becoming; it appears to be composed of white silk or satin profusely decorated with golden embroideries. The dress reaches to the chin, and seems throughout to imprison the royal person in a manner that cannot be agreeable however accordant with the dictates of State policy and etiquette. A velvet hat with the rim turned up is worn upon the head; in the right hand Philip holds a sceptre; his left rests upon the golden hilt of his sword. The hands are very finely drawn, and the face is full of character and painted with a minute and delicate pencil, and rich in colouring. In the left hand corner of the picture are emblazoned the Royal Arms.

FRANCIA.

18 The Holy Family.

E. MORETTO.

19 The Salutation.

MORALES EL DIVINO.

20 Christ bearing his Cross.

Particular attention is invited to this sublime picture of the Spanish School, of which it may justly be considered a Master-piece. The meekness and resignation portrayed in the suffering countenance of the Saviour must strike every beholder.

CORREGGIO.

21 Christ bound.

ZURBARAN.

22 The Vision of St. Francis.

Exceedingly fine and noble production of this Spanish Master.

MOUCHERON AND VAN DE VELDE.

23 A Garden Scene, with figures.

Very elegant.

BOTH AND POELEMBERG.

24 Landscape: Diana and her nymphs bathing.

She is represented as giving orders to her Nymphs to quit the stream. The Landscape beautifully finished.

VELASQUEZ.

25 Lot and his Daughters.

A large gallery picture, boldly and vigorously treated. Lot and his daughters are represented at the entrance of the cave in which, on their flight into Zoar, they are recorded to have dwelt. The Patriarch is asleep, his head resting in his daughter's lap. There is a fine expression of mingled wonder and alarm in the countenance of the daughter, who appears pointing to some object in the distant landscape.

HOLBEIN.

26 The Earl of Surrey.

NOLLEKINS.

27 A Musical Party in a garden, in front of a mansion, supposed to be Wanstead House; with portraits of Lord Tilney and other fashionable persons of the time of George II.

A highly finished and interesting picture in the manner of Watteau.

FRANCIA.

28 The Holy Family.

B. LUINI.

29 Artemesia holding the Vase containing the ashes of her husband.

30 Theodori Bibliander.

A Reformer, born 1500, near St. Gall. Succeeded Zwinglius at Zurich; died of the plague in 1564.

A. CUYP.

31 A Landscape, with a youth holding the reins of three horses.

MORONI.

32 Allessandro Farnese, Prince of Parma.

The suit of armour in which the Prince is dressed, is a perfect masterpiece of laborious execution.

TITIAN.

- 33 Portrait of Pope Clement VII. seated in a crimson velvet arm chair.

In his left hand he holds a letter, and wears a velvet cape, and a cap on his head. The colouring is rich, and the expression and effect is perfect nature.

PARMEGIANO.

- 34 Portrait of Cosmo de Medici.

MACLISE.

- 35 Robin Hood and his Foresters: a Scene from Ivanhoe.

Robin Hood and his Foresters entertaining King Richard in Merry Sherwood. A large and brilliantly executed Gallery Picture, which for artistic skill in the grouping and careful attention to the arrangement of its general details, has few equals in the circle of modern art. Most of the figures in the foreground are said to be portraits; the artist himself being represented by Little John, whose stalwart form appears with a fat buck thrown over his shoulders.

GIORGIONE.

- 36 The Reposo.

The Virgin with the Infant Christ upon her knee, with infant angels gathering fruit, a rich landscape distance. A grand composition finely coloured.

GERARD DOW.

- 37 Portrait of Dr. Harvey.

One of the most exquisitely finished heads we ever saw, and executed with all the delicacy of a miniature. For such as delight in this style of art, this picture offers the greatest attractions.

LEONARDO DA VINCI.

- 38 The Holy Family.

MAES.

- 39 William the Taciturn, "immortal" Pince of Orange.

see MOTTLEY'S "DUTCH REPUBLIC."

P. NEEFS AND FRANKS.

- 40 Interior of Antwerp Cathedral.

NIEULANT.

- 41 A Rocky Landscape: Flight into Egypt.

JANSSENS.

- 42 Ball Room, Old Palace, Whitehall.

Abounding in Portraits of many distinguished characters of that day.

GAROFALO.

- 43 The Stoning of St. Stephen.

A large historical picture well worthy attention. The Saint is represented kneeling, with an expression of countenance mild and full of resignation, and finely contrasting with the savage and furious zeal of his persecutors. A vision of the Deity surrounded by Angels, appears in the clouds.—“But he being full of the Holy Ghost, looked up steadfastly into heaven, and saw the glory of God, and Jesus standing on the right hand of God.” Acts vii., 55.

TITIAN.

- 44 Portrait of Pope Paul IV.

A. DURER.

- 45 St. Jerome in his Study.

Painted on panel, and affording a rare and curious specimen of this eminent artist's works. The Saint is represented bending over his desk, intently engaged in writing, surrounded by objects of still life; his small library occupies a shelf above, and the crucifix is on the table before him. The whole are carefully finished. The head also of the Saint is replete with character, and may be studied with greater advantage than many even more highly-finished productions.

G. BELLINI.

- 46 Portrait: Profile of Mahomet II.

A. CUYP.

- 47 Portrait of Count d'Egmont.

A fine whole-length portrait, dressed in black, accompanied by a favourite dog. The subject of this portrait was beheaded at Brussels in 1567.

GUERCINO.

48 Samson and the Honeycomb.

This whole of this picture is finely painted; and while that grand or general idea of nature, so essential to compositions of this high class, is admirably represented, yet individual nature in the detail of the various parts, has not been lost sight of. The figure of Samson is truly beautiful, and the draperies with which he is clothed are equally good. This *chef d'œuvre* of Guercino once adorned the Grand Saloon of the Colonna Palace at Rome, forming the companion to *The Return of the Prodigal Son*, by the same Master.

VANDYCK.

49 Portrait of the Earl of Strafford.

FRA. BARTOLOMEO.

50 The Holy Family.

ROTTENHAEMER.

51 Paul and Barnabas at Lystra.

The Apostles are in the act of addressing the multitude, imploring them to withhold their intended sacrifices; the preparations for which serve as an occasion to introduce a number of sacerdotal figures and objects connected with the worship of the gods. The colouring of the draperies in this picture is peculiarly brilliant. The incident illustrated is evidently that recorded in Acts xiv., 13, 14. "Then the Priest of Jupiter, which was before their City, brought oxen and garlands unto the gates, and would have done sacrifice with the people, which, when the Apostles Barnabas and Paul heard of, they rent their clothes and ran in among the people, crying out," &c. &c.

THE GALLERY. West End.

53 Portrait of Lord Seymour.

ZOUST.

54 Portrait of the Duke of Norfolk, with shipping in the background.

A. CARRACCI.

- 55 The Nativity, with a choir of Angels and the shepherds worshipping.

GUIDO.

- 56 Lucretia.

Very sweetly and delicately painted. The pearly hue of the flesh has a charming effect.

- 57 Portrait of the Marquis of Mareada.

A. DEL SARTO.

- 58 Marcia, the Wife of Cato.

HOLBEIN.

- 59 Fisher, Bishop of Rochester.

TITIAN

- 60 Danaë and Cupid.

A well known composition, being a copy or replica, by the master, of the famous one on the same subject formerly in the Farnese Collection, and which has been engraved. The present picture was originally in the collection of Prince Belvedere, at Naples.

NICHOLAS CASA.

- 61 Portrait of Cosmo di Medici.

SIR G. KNELLER.

- 62 Portrait of Lord Lechmere.

GUIDO.

- 63 Head of St. Peter (penitent).

This head is full of sublimity, and evinces the fine feeling and sentiment of the Master, in the character which he has so nobly portrayed. It is painted in his light and flowing manner. It came from the Colonna Palace at Rome, and was for a long time in the collection of the late Lord Radstock.

A. DEL SARTO.

- 64 Tanaquil, the Wife of Tarquin.

QUINTIN MATSYS.

- 65 Portrait of St. Fiacre.

The Saint is represented seated in a Gallery, his left hand resting upon a table on which are a box of colours, an ink-stand and writing implements; in his right hand he holds a cross, a rose, and a pen, a beautiful romantic landscape is seen through arches; from the circle above the head it would be inferred that the subject of this picture was canonized. The portrait is full of expression and character, and the whole is painted with extraordinary power and richness.

FRANCIA.

- 66 The Holy Family.

VANDER HELST.

- 67 Portrait of General Leslie.

North Side.

SALVATOR ROSA.

- 68 The Vision of Æneas.

WM. VANDEVELDE.

- 69 The English Fleet putting out to sea preparatory to the battle of Sole Bay.

The subject representing the Royal Sovereign and her attendant Fleet commanded by Lord Sandwich, prior to, and preparing for the Battle of Solebay.

F. MILÉ.

- 70 Landscape, buildings and figures.

DOMINICHINO.

- 71 Erminia and the Shepherd.

RAFFAËLE.

72 The Vision of Ezekiel.

Originally in the Royal Collection at Madrid, and presented by Charles IV, to the Duke of Lucca, of whom it was purchased by the late Lord Northwick. It is painted on a gold ground, and very highly finished.

 73 View of the Royal Palace, Strada Gigante, &c. at Naples, with a grand Turkish procession.

Very fine.

GAROFALO.

74 Virgin and Child.

GIULIO ROMANO.

75 St. Cecilia.

V. CAPELLA.

76 A View on the Dutch Coast.

 77 An Historical Incident in the life of Rodolph the I., surnamed "the Clement," founder of the House of Hapsburg; who was indebted for his election to the Imperial throne of Germany, it is recorded, to the incident described in this picture.

One day he was hunting and met a Priest who was carrying the Holy Sacrament along a very bad road to a sick woman, living in a cottage on the opposite side of the stream which is represented in the picture. Rodolph asked him why he was not on horseback; the Priest replied, his poverty was the cause. The Count then mounted him on his horse, which he led himself, walking through the stream, his jäger giving his to the Sacristan. The religious woman to whose dwelling they proceeded, impressed with gratitude, foretold to him the future greatness of his house.—(*Vide* "Moreri's and Collyer's Biographical Dictionaries.")

TINTORETTO.

78 Portrait of Titian.

SALVATOR ROSA.

- 79 Landscape: figures.

REMBRANDT.

- 80 Head of a Schoolmaster.

BREUGHEL.

- 81 Diana and Pomona.

A very highly finished Landscape embellished with flowers, birds, and other small animals, exquisitely painted.

STARK.

- 82 Scene at Trowse.

A sweet little Landscape with the foilage of a light green complexion, over which are cattle browsing. A shepherd leading a boy approaches the foreground, and a fine sunny glow suffuses over the landscape.

ROTTENHAEMER AND BREUGHEL.

- 83 Virgin and Child; Landscape: figures.

After TITIAN.

- 84 The Cornaro Family.

C. JANSEN.

- 85 Portrait of Viscount Falkland, wearing a lace collar and red ribband of his order.

E. POELEMBERG.

- 86 Glorification of the Virgin.

An exceedingly beautiful little picture.

JAQUES CALLOT.

- 87 The Little Fair. Playing at Bowls.

Callot's pictures are by no means of common occurrence in public collections. This is, probably, as good an example of style as can be met with, and those who are partial to the skilful grouping of minute figures, and consider the perfection of art to consist in a truthful and graphic delineation of pigmy forms, will be delighted with *The Little Fair*.

C. JANSEN.

- 88 Portrait of Lady Falkland, wearing a rich lace collar.

LE DUC.

- 89 Interior with a lady at her toilet.

A very highly finished picture.

GIOTTO.

- 90 The Presentation in the Temple.

A beautiful little specimen of this early master.

SNYDERS.

- 91 A Boar Hunt.

VELASQUEZ.

- 92 Portrait of Velasquez when a youth.

A sweetly painted likeness of the youthful Artist, in the act of sketching some object upon which his attention seems to be intently fixed.

BREUGHEL THE ELDER, AND VAN SCOVEL.

- 93 A Birth-day Procession.

SEBASTIAN DEL PIOMBO.

- 94 St. Catherine de Sienne.

N. MAAS.

- 95 The Lace Maker.

JAN STEEN.

- 96 A Fête Champêtre.

HUGHTENBURG.

- 97 Courtyard of a German Palace.

After RAFFAELLE.

- 98 The Holy Family.

MEISTER WILHELM OF COLOGNE.

99 The Vision of St. Gregory.

A highly curious and interesting subject, and an admirable example of the state of the Fine Arts at the close of the fourteenth century. The Pope and his attendant Priests are kneeling at the altar, where the miracle is exposed to view. On the left-hand side of the painting are St. Gerion, St. Peter the Hermit, the Mother of the Maccabees (with her martyred sons) St. John the Baptist, the Holy Virgin, &c., and on the other side are St. Joseph, St. Helena, St. Ursula (with three out of her 11,000 virgins) the sainted Queen of Hungary, and St. Barbara, holding in her hand the tower in which she so barbarously suffered martyrdom. In front of the altar is the *Donataire*, or patron for whom the picture was painted, with one son, and on the other side, his lady and five daughters. It is most exquisitely and most elaborately finished, with all the care usually bestowed on miniature painting, the colouring is clear and of inimitable brilliancy, and every part (to even its minute objects, is painted with a truth to nature that would do credit to the era in which the arts were carried to the highest point of perfection; and it is surely a most marvellous production of the fourteenth century.

BACKHUYSEN.

100 Sea View: a fresh breeze with shipping.

A truly beautiful picture, the tone and harmony altogether perfect.

LUCAS VAN LEYDEN.

101 The Meeting of David and Abigail.

A curious old picture, especially interesting as exhibiting the state of art at the time of its production. Its subject will be found narrated in the 25th chap. of the 1st Samuel. On the right upper corner of the picture are seen Nabal's shepherds shearing his sheep, with their master standing by, talking to the ten young men sent by David to beg food, and who, being refused, are shown turning away in the opposite corner of the picture. In the foreground are represented Abigail and her attendant handmaids kneeling to David, deprecating his anger, and imploring him to forego his wrathful purpose against her Lord—the other incidents in the narrative being depicted in other parts of the picture.

LOUTHERBOURG.

102 The Avalanche.

The celebrated work from the Leicester Gallery.

MIERIS.

103 Portrait of Mieris in his Study.

A fanciful but really clever little picture, highly finished, and the colouring particularly bright.

ANGELICA DA FIESOLE.

104 The Legend of St. Cosmo and St. Damian.

According to the Romish Legend which the painter has here attempted to embody, it is related "that a certain man who was afflicted with a cancer in his leg went to perform his devotion in the Church of St. Cosmo and St. Damian, at Rome, when he prayed most earnestly that these beneficent Saints would be pleased to aid him. When he had prayed, a deep sleep falling upon him, he beheld St. Cosmo and St. Damian and one said 'What shall we do to replace this diseased leg when we have cut it off?' and the other replied 'There is a Moor who has been buried just now in San Pietro in Vincolo.' Then they took the leg of the dead man, and with it replaced the leg of the sick man, so that he remained whole. When he awoke, he almost doubted whether it could be himself, but his neighbours, seeing that he was healed, looked into the tomb of the Moor and found that there had been an exchange of legs, and thus the truth of this great miracle was proved to all beholders."

ALBANO.

105 The Creation: The Lord conversing with Adam and Eve.

After JANET.

106 The Three Brothers Coligny.

After TITIAN.

107 Death of St. Peter, Martyr.

REINAGLE.

108 Landscape: figures.

LINGLEBACH.

109 Sea Port in Levant, many figures.

JAN DE MABUSE.

- 110 St. Veronica exhibiting to St. Peter and St. Paul the handkerchief which had received the impression of the Saviour's countenance.

The Legend represented here relates that, when Our Saviour was on His way to Calvary, bearing His Cross, he passed by the door of a compassionate Woman, who beholding His intense agony, wiped the drops of sweat from His face with a napkin, or, as sometimes told, with her veil—which thereupon received a miraculous impression of the divine countenance.

CORRIDOR. North End.

RUBENS.

- 111 Portrait of the Emperor Charles V.

VANDYKE.

- 112 Portraits of Princess Mary, daughter of Charles I. and William, second Prince of Orange.

East Side.

GIORGIONE.

- 113 Gaston de Foix in armour.

ZOFFANY.

- 114 Garrick, Mrs. Betterton, &c.

CIGOLI.

- 115 St. Francis and an Angel.

-
- 116 Portrait of Rabelais.

EORMANNI.

- 117 Pope Pius (in wax.)

RIPPINGILLE.

- 118 The Fortune Tellers.

HOLBEIN.

- 119 Portrait of Sir N. Poines.

JULIUS DE MEDICIS.

- 120 Ornamental decoration for missal.

Miniature enriched with a border of flowers, pearls, and other ornaments, painted with extreme delicacy upon a gold ground. In a small circle at the top is a beautiful head of Christ, and at the bottom are two fantastic monsters, and the arms of the Cardinal. In the centre is the initial letter S. within which, in the upper part is represented the Holy Spirit in the form of a dove, and in the lower a mountainous landscape.

-
- 121 Ornamental decoration for missal.

In the lower part are represented the Virgin Mary and St. John, and Mary Magdalen embracing the foot of the cross. In the border underneath the dead body of Christ is seen, supported on the lap of the Madonna, and attended by other devout personages, and within small compartments, surrounded by arabesque ornaments, on either side are represented ten half figures of the Prophets. This splendid example of Italian art towards the close of the fifteenth century, is from the Choral Books of the Pontifical Chapel in the Vatican. Pope Innocent VIII.

- 122 Ornamental decoration for missal.

The two side borders within the frame are ornamented by compartments representing the Creation and Fall of Man, and below are the arms of Clement supported by figures of Prudence and Fortitude. In the centre is a very highly finished miniature of the Last Judgment, containing innumerable figures, among which are two of Angels blowing trumpets, which are much in the style of the Raffaele School.

123 Ornamental decoration for missal.

A richly coloured and highly finished miniature of the Nativity under a shed or hovel. A little to the left the Virgin is represented on her knees adoring the Divine Infant, while Joseph appears seated, wrapped in meditation. Outside the oval are two Shepherds devoutly kneeling, and in the distance is seen the Angel announcing to the Shepherds the birth of the Redeemer. At the top of the piece the figure of the Almighty is introduced surrounded by a glory of Angels; and in four small compartments at the corners, are the figures of two Prophets and two Evangelists. A matchless specimen of the artist's talents and in the most perfect state of preservation.

JOHN WILSON.

124 Sea Port, with a number of vessels.

DIETRICHY.

125 Diana and her Nymphs.

A Landscape with Ruins of an old Tower midway on an acclivity; the foreground on which the light is diffused with singular felicity is agreeably broken and enriched with nymphs, cattle and sheep, affording a most beautiful and perfect example of the versatile and extraordinary powers of the master.

GAINSBOROUGH.

126 Portrait of Gainsborough.

VANDER CAPELLA.

127 A Calm on the Sea Coast.

128 Portrait of Jean Jaques Rousseau.

DE WITT.

129 Interior of a Church with the tomb of Prince Maurice.

JOHN WILSON.

130 Leith Harbour, low water, with fishermen conducting their fish sales.

D. ROBERTS, R.A.

131 View of Granada.

WEBSTER, R.A.

- 132 Portrait of John Mace, Northwick Shepherd.

TENIERS.

- 133 Two Men smoking.
-

- 136 A Cardinal.

CORRIDOR. West Side.

-
- 134 A Portrait.

- 135 A Male Portrait.

MRS. ROBBINSON.

- 304 Portrait of William Lively.

CANALETTI.

- 137 Canal Scene, Venice. (*Copy.*)

VANDER CAPELLA.

- 138 Calm at Sea.

WILSON.

- 139 Battle of Trafalgar.

BARRETT.

- 140 View of London from Greenwich Park.

ROMNEY.

- 141 Portrait of Lady Hamilton, in a white hood.
Very elegantly treated.

G. ARNOLD, R.A.

142 The Battle of the Nile.

This picture obtained from the British Institution the first premium of 200 guineas and a commission to paint the large picture of the same subject, now in the Hall at Greenwich.

BARRETT.

143 Landscape with Tobit and the Angel.

GLOVER.

144 Landscape and waterfall.

C. LANDSEER, R.A.

145 Cinderella.

JANET.

146 Portrait of Charles IX.

147 Ornamental decoration for missal.

Similar borders to No. 155, arranged in like manner, two of them bearing half-figures of Prophets and Sybils—in the centre is represented the Martyrdom of a Saint, who is cast into the Sea with an anchor suspended from his neck. This piece bears the letters A. P. F., and was painted by Apollonius.

148 Ornamental decoration for missal.

The four pieces of surrounding border are enriched by twelve small compartments, containing whole length figures of the Apostles, painted with consummate mastery, with gold, upon a green, a blue, or a red ground. Within is an entire border, among the decorations of which are the figures of sixteen Children bearing sacred utensils; and eight compartments of Subjects from the New Testament, finished like those before mentioned, in gold. In the centre is a very studied performance of the artist, representing Christ taken down from the Cross, in which are many figures of great expression, and a company of Angels in the clouds, who appear lamenting the past sufferings of our Lord. This piece also bears the letters A. P. F.; and was painted by Appollonius in the year 1571.

149 Ornamental decoration for missal.

Ornamented with surrounding borders, and within, four other borders, two of which are enriched by circular compartments exhibiting a half length figure of St. Paul, richly coloured; and a venerable Hermit giving the benediction to a Friar who kneels before him, the draperies of the figures being heightened with gold.

PORBUS.

- 150 Louis XIV. when a Youth.

-
- 151 Ornamental decoration for missal.

Ornamented with two rows of border, in which are painted the busts of Saints, the armorial bearings of the Pontiff, supported by Angels, and the devices and mottoes commonly used by him. Within is a large miniature, representing in a composition of eight figures, the Crucifixion of our Saviour. Over the cross is introduced the figure of the Pelican feeding its young ones with its blood, and in the background is a distant view of Florence.

POLADORE.

- 152 Carving in ivory.

Representing the Descent from the Cross, consisting of numerous figures about 9 inches high; partaking of the grand style of Michael Angelo.

-
- 153 Ornamental decoration for missal.

Miniature with three medallions and the Arms of the Cardinal in the surrounding borders; that at top marked with the initials A. P. being perhaps intended for the portrait of Palavicini himself. Within are three wider borders, on one of which is a circular compartment representing a pretty group of two children riding on Dolphins.

- 154 Charles IX. King of France.

- 155 Ornamental decoration for missal.

Miniature with four pieces of surrounding border, bearing the arms and devices of the Pontiffs; and within, two broader borders, ornamented by half figures of Angels and Evangelists, and a carefully executed miniature representing the Martyrdom of St. Catherine.

- 156 Ornamental decoration for missal.

Miniature ornamented within by two rows of border of unparalleled magnificence, whereon are represented in twenty-four oval compartments with small figures, touched with gold, the principal stories of the New Testament. A large miniature representing the Crucifixion of Christ, occupies the centre. The land is covered with darkness, our Lord has just expired, and around his figure are seen numerous celestial beings standing on clouds, in attitudes expressive of their woe. This truly sublime performance bears the name of the Artist, thus: Appolonius F., and the date 1572.

157 Ornamental decoration for missal.

Miniature with four pieces of surrounding border; at the bottom the name of the Cardinal, Antoniotius Pallavicinus Carlis. S. P. (S. Praxedis). Within are three pieces of broader border, and a circular compartment representing three Deer.

CORRIDOR. East Side.

GLOVER.

158 View in Switzerland.

VERBOECKHOVEN.

159 A Harbour, low water.

SMIRKE.

160 Dr. Syntax.

After BACKHUYSEN.

161 Sea View—a Gale.

MAZZOLINO DI FERRARA.

162 Christ in the Temple disputing with the Doctors.

A highly finished picture.

C. ENGHELBRECHTSEN.

163 Christ mocked.

164 A Warrior kneeling before a Cardinal.

F. T. READ, *after* P. VAN SINGELAND.

165 The Lace Maker.

C. HANCOCK.

166 The Beggar's Petition.

WRIGHT.

- 167 Death of Virginia.

A. KAUFFMAN.

- 168 Portrait of Angelica Kauffman.
From Prince Poniatowski's Collection.

D. TENIERS.

- 169 Incantation Scene.

D. TENIERS.

- 170 Small Landscape: a Skirmish, soldiers shooting peasants.

MABUSE.

- 171 The Adoration.

The Magi presenting their offerings. This is a fine example of the early school and in perfect preservation, the draperies, ornaments, and details are gorgeously worked out.

N. POUSSIN.

- 172 Italian Landscape and figures.
A beautiful and classic composition.

SMIRKE.

- 173 Dr. Syntax.

ZWANENBERG.

- 174 An Italian Landscape.

HUGHTENBERG.

- 175 Landscape, Skirmish with cavalry.

ANGELICA KAUFFMAN.

- 176 Eurydice.

CHILDE.

- 177 Battersea Bridge—moonlight.

ANGELICA KAUFFMAN.

- 178 Cordelia.

CORRIDOR. West Side.

TINTORETTO.

- 179 Venus and Adonis.

NIMEGUEN.

- 180 Landscape: figures.

MOOR OF ROME.

- 181 Landscape: Flight into Egypt.

P. WOUVERMANS.

- 182 Battle Piece.

BERKHEYDEN.

- 183 Street in Amsterdam.

GUARDI.

- 184 Canal Scene, Venice.

BROOKING.

- 185 A Shipwreck.

This picture is finely composed and painted in the best manner of this Master.

GUARDI.

- 186 View in Venice.

A fine small example of the Master containing several of the most interesting buildings in that City.

O'CONNOR.

- 187 Landscape.

J. OSTADE.

- 188 Boors dancing.

WARD.

- 189 Interior of a Dairy.

VANDER MEULEN.

- 190 Skirmish of Cavalry.

SIR J. REYNOLDS.

- 460 The Infant Hercules strangling the serpents.

This sketch forms the original study for the celebrated picture painted by Sir Joshua for the Empress Catherine of Russia. A fine, bold, and masterly composition, full of rich colour; and though in its principal parts bearing strong evidence of rapid execution, embodying all the essential elements of a grand composition, there can be no doubt about its authorship, the colouring and style alike declare it. The figure of the brawny Infant is seen as first risen from his slumbers, the breast finely expanded and the lower portions of the body and limbs slightly fore-shortened. The head, even in the unfinished state in which we see it, is powerfully expressive of determined effort. The serpents—one grasped in either hand, are more finished than the other parts of the picture; the swollen and convulsive writhing of their bodies admirably telling of the giant strength of their youthful destroyer. To artists and the just appreciator of fine paintings there will be interest enough in the picture itself, as a work of art, to win their admiration; and to those less able to enter into its artistic excellencies, it may be interesting to know that its model is still living, "The best farmer in the County of Bucks." (1844 and 1863.)

-
- 193 Landscape: horses.

JORDAENS.

- 194 A Dutch Palace, with the Prince of Orange on horseback with attendants setting out for the chase.

VERBOOM.

- 195 Landscape.

A River winding through a Wood, the rich masses of which are finely relieved by the transparency of the water; on the left is a boat with figures, and peasants and cattle descending from a clump on the right.

BREUGHEL AND VAN BALEN.

- 196 The Holy Family.

Attendant Angels offering fruit and flowers. A rich landscape embellished with flowers and animals.

OLD FRANKS.

- 197 Jehoiada proclaiming Joash King.
- Chron.*
- xxiii. 13-14.

The subject is well treated, and with great freedom of pencil. From Lord Gwydir's Collection.

L. CARRACCI.

- 198 The Decollation of St. John.

BRACKENBERG.

- 199 The Showman.

-
- 200 Henry, Duke of Gloucester.

CORRIDOR. South End.

-
- 201 Portrait of Sir John Rushout.

J. F. LEWIS.

- 202 A Study from an Old Gamekeeper.

HUSKISSON.

- 203 Interior of Thirlestane House, Cheltenham.

FARRIER.

- 204 "No School to Day."

-
- 205 Joachim de Rouaut, Seigneur de Gamaches.

After TITIAN.

- 206 Portrait of Francis I.; *drawing*.

WATTEAU.

- 207 Heads in Chalk; *studies*.

ENTRANCE HALL.

TITIAN.

- 208 Francis I.

-
- 209 Robert Earl of Leicester.

VANSOMER.

- 210 Lord Keeper Coventry.

*20 Coventry
Cromwell
1628*

SIR J. REYNOLDS.

- 211 Warren Hastings.

JARVIS.

- 212 Earl of Bath.

VANSOMER.

- 213 Lady Coventry.

✓ 20

TERBERG.

- 214 An Elector of Hesse.

LARGILLIERE.

- 215 The Pretender.

SIR G. KNELLER.

- 216 Alice Pitt, Wife of Sir James Rushout, 1698.

After HOLBEIN.

- 217 The Earl of Sussex.

MYTTENS.

- 218 The King of Bohemia.
219 Prince Maurice.

CLAUDIO COELLO.

- 220 Sir Philip Sidney.

ALONZO CANO.

- 221 The Confessor of Duke Olivaro.

SIR G. KNELLER.

- 222 The Right Hon. Sir John Rushout.
223 William III.

VANDERBANK.

- 224 The Countess of Northampton.

SIR G. KNELLER.

- 225 Queen Mary, Wife of William III.

LARGE LIBRARY.

MIGNARD.

- 226 Countess de Soissons.

-
- 227 Portrait of a Gentlemen of the Northampton Family.

WILKIN, *after* A. DEL SARTO.

- 228 Virgin and Child.

SIR G. KNELLER.

- 229 The Honble. William Pulteney.

SIR WILLIAM BEECHEY.

- 230 Girl with a kitten.

ROMNEY.

- 231 Portrait of Mrs. Jordan.
-

- 232 Portrait of Anne of Cleves.

MIGNARD.

- 233 Portrait of Peter the Great.

Generally considered an excellent portrait. The Emperor has on a scarlet mantle lined with ermine.

- 234 Portrait of Sir Charles Rushout, Bart.

MRS. ARNOLD.

- 235 A Woodcutter's Cottage in Kent.
-

- 236 Charles V.

- 237 A Male Portrait.

OTHO VENIUS.

- 238 Portrait of Elzevir.

TENIERS.

- 239 Portrait of the Wife of Sir Francis Baring.
-

- 240 Portrait of George III.; *enamel*.

- 241 Portrait of Napoleon Buonaparte.

"Bought by the late Lord Northwick at Paris, in 1802, during the Truce of Amiens."

242 Portrait of a Lady of the Northampton Family.

243 Portrait of Mary, Wife of James II.

NETSCHER.

244 Sir W. Temple.

EDMONSTONE.

245 The Organ Grinder.

HURLSTONE.

246 Constance and Prince Arthur.

“Here I and sorrow sit;

Here is my throne—bid kings come bow to it.”—K. JOHN, *Act iii.*

EDMONSTONE.

247 A Peasant Girl.

NETSCHER.

248 Lady Temple.

EDMONSTONE.

249 Sea Shore—shell gatherers.

MIGNARD.

250 Duchess de Mazarin.

251 Madame de Montpensier.

MIGNARD.

252 Portrait of Louis XIV.

253 Portrait of Madame de Maintenon.

GLOVER.

254 View in Wales.

MIREVELT.

255 Portrait of the King of Bohemia.

256 Portrait of the Queen of Bohemia.

NETSCHER.

- 257 Portrait of De Witte.

A highly finished and happy specimen of the Artist's pencil.

- 258 Portrait of the Wife of De Witte.

VANDER MEULEN.

- 259 Battle Piece.

- 260 Battle Piece.

-
- 261
- Drawings of Anthony and Cleopatra, copied by Mr.*
-
- ALEXANDER DAY, in Rome, 1795.*

- 262 Cicero,
- ditto*
- ditto*
- .

- 263 Demosthenes,
- ditto*
- ditto*
- .

- 264 Bacchus and Ariadne,
- ditto*
- ditto*
- .

DRAWING ROOM.

FROST.

- 265 Diana and her Nymphs surprised by Actæon.

A composition consisting of seventeen beautiful female figures grouped with great delicacy. The Goddess is herself represented as having just quitted the stream, and, seated on a mossy bank, is looking with surprise at the appearance of Actæon. The subject is treated with poetic feeling and painted with a finish and accuracy which have rarely been surpassed in any similar performance of modern art.

GLOVER.

- 266 Landscape.

UWINS.

- 267 Spanish Minstrel.

WILLIAMS, *after* A. CARRACCI.

- 268 Christ appearing to Simon Peter after his resurrection.

T. S. COOPER, R.A.

- 269 Scene in Canterbury Meadows—a cattle piece.

CRESWICK.

- 270 Landscape—evening.

WILKINS, *after* LEONARDO DA VINCI.

- 271 Christ disputing with the Doctors.

D. ROBERTS, R.A.

- 272 Rouen Cathedral.

CRISTALL.

- 273 Woman milking, (*water colour.*)

GLOVER.

- 274 View at Windsor.

A. KAUFFMAN.

- 275 Allegorical Subject.

J. WARD, R.A.

- 276 The Battle of Marston Moor.

The figures, both of men and horses, are admirably grouped. In the foreground is a soldier presenting to Cromwell the helmet which had fallen from his head in the *melée* of the fierce struggle there represented; while in the distance is shown the charge of the Royal Cavalry, which, as well as the other movements of the field, are very spirited. The colouring is excellent throughout.

FRASER.

- 277 Teniers in his Studio.

LINTON.

- 278 View of Harrow from Hampstead.

A. KAUFFMAN.

- 279 Female scattering flowers over the tomb of Shakespere.
 280 Nymph and Cupid.
-

- 281 }
 282 } Two drawings, Muses.

REINAGLE.

- 283 Landscape, View on the Thames.

A. LEU.

- 284 A Scene in Norway: approaching thunderstorm.

A. KAUFFMAN.

- 285 Allegorical Subject.

DINING ROOM.

SIR G. KNELLER.

- 287 Portrait of Sir John Rushout.

VANDYCK.

- 288 Charles I. seated in his robes.

SIR. J. REYNOLDS.

- 289 Portrait of the Duchess of Hamilton.

SIR G. KNELLER.

- 290 Portrait of the First Lord Sandys.

DOBSON.

- 291 Portrait of Henrietta Maria.

A whole-length Portrait, in a black hat and feather, attended by a Page with a Monkey.

DOBSON.

- 292 Henry, Duke of Gloucester, younger brother of Charles II.

VANDYCK.

- 293 Prince Maurice and Prince Rupert.

MYTTENS.

- 294 Prince Henry.
295 Portrait of Charles I.

C. JANSSENS.

- 296 Sir James Rushout and Family.

HOLBEIN.

- 297 Portrait of Edward VI.

SIR G. KNELLER.

- 298 Portrait of Addison the Poet.

SMALL LIBRARY.

C. JANSSEN.

- 299 Portrait of the Countess of Arundel.

BARRETT.

- 300 The Thames at Richmond.

ROBERTS, R.A.

- 301 Antwerp Cathedral.

C. JANSSEN.

- 302 Portrait of the Countess of Portland.

BARRETT.

- 303 Scene at Harrow.

THE SALOON—O.

-
- 310 Portrait of Margaret of Scotland, sister of Henry VIII.

THEODORE LANE.

- 311 Absence of Mind.

LEE, R.A.

- 312 The Dead Heron.

FRAZER.

- 313 The Stirrup Cup at the Inn Door.

PRENTIS.

- 314 The Gambler's Return Home.

INSKIPP.

- 315 The Fortune Teller.

F. MILLE.

- 316 Landscape and figures.

N. POUSSIN.

- 317 The story of Polyphemus in a landscape.

PETHER.

- 405 Landscape — moonlight.

WM. SHAYER.

- 319 Coast Scene in the Isle of Wight.

In the foreground is a Fisherman mending a net, and in conversation with his Wife and Children.

CLATER.

- 320 The Reform Question.

A little picture, wherein the effect of candle-light is represented with great truth.

WOUVERMANS.

- 191 Landscape, Horses watering.

HONDEKOETER.

- 192 Peacock and other birds.

-
- 321 Portrait of the Duke of Monmouth.

- 322 Louis XIII. and his Wife.

BOTH.

- 323 Landscape: figures

SCOTT.

- 324 View on the Thames.

-
- 325 Portrait of Queen Elizabeth.

SCOTT.

- 326 Wanstead House and Grounds.

WRIGHT OF DERBY.

- 327 Landscape—moonlight.

SCOTT.

- 328 View of Westminster Bridge from Whitehall.

-
- 329 Sir Philip Percival.

VAN SCHENDEL.

- 286 Selling Poultry by candlelight.

This picture, universally considered and admired as the *chef d'œuvre* of the master is not less remarkable for its extreme brilliancy of colouring than the most extraordinary delicacy with which it is finished. The effect by candle-light surpasses that perhaps of any other picture, and a near and repeated contemplated view of it can alone give a just idea of its excellence. When the late Lord Northwick purchased this picture, he wrote the following quaint and amusing letter to his servant, William Court:—

London, April 2nd, 1846.

William Court,

“I have sent you a new patent light invented by a very ingenious artist, Van Schendel, a Dutchman, who is making a great fortune by his discovery. I intend it to decorate the new Gallery, in which it will be much admired; and though costly at first, will, I trust, prove economical in the end, as it affords a continued blaze of light both by night and by day, and requires neither lamp oil, spirits of wine, gas or any combustible whatsoever to keep it burning. As an everlasting light it is, in truth, a wonderful discovery, and the more valuable as it is inimitable, the talented inventor having revealed his secret to no one.”

Yours truly,

Northwick.

BERKHEYDEN.

- 330 Street in Holland.

GAROFALO.

- 331 The Annunciation.

BROOKING.

- 332 Calm with shipping.

LUCAS DE HESSE.

- 333 Mary of England.

PERUZZI.

334 The Adoration of the Magi.

The principal of the Magi kneeling kissing the foot of the Infant Saviour. The figures of the Virgin and Infant Saviour are highly finished, and the colouring rich and gorgeous.

J. DANBY, R.A.

335 Landscape: wood nymph chanting her hymn to the rising sun.

A modern composition of a highly poetical character, bathed in a crimson sunlight. The arrangement of the lawn, the lake, and the "Mountain on Mountains piled" are admirable and of extraordinary splendour, producing altogether a scene of great artistic beauty.

W. GILL.

336 Italian Boy, Dog begging.

HOFLAND.

337 View in Park.

EDMONSTONE.

338 The Soldier's Wife.

GOOD.

339 The Village Politician.

GILL.

340 The Whistle.

HOFLAND.

341 View of White Knights.

R. REDGRAVE, R.A.

342 The Flight into Egypt.

"Behold this Child is set for the fall and rising again of many in Israel."—Luke ii, v. 34, 35. "A large composition—the time evening—the effect that of the opposition of a group seen by twilight as contrasted with the sky, the Virgin being seated on a rock, and holding the Infant Saviour in her arms. The treatment of the subject is original and it is invested with a charming sentiment. The composition is not suggestive of a resting place for fugitives, but this is not remembered in the subduing effect of the picture." *Art Journal*, 156.

GLOVER.

- 343 View of Harrow.

TENIERS AND MOMPERTS.

- 344 Landscape: Fortune Tellers.

A grand Landscape in a Mountanious Country, with extensive distance. In the artist's silvery tone, with numerous figures. From the Collection of Baron Wille.

GLOVER.

- 345 View at Harrow.

MINIATURES.

- 346 Mrs. Rushout.

- 347 Lady Cockerell.

- 348 Mrs. Grieve.

* * Three Daughters of the first Lord Northwick.
*

- 349 }
350 } Three drawings from busts, by Mr. ALEXANDER DAY.
351 }

ROOM P.

PIETRO DA CORTONA.

- 352 Endymion and Diana.

GIOVANNI MAGNANI.

- 353 Drawing.

-
- 354 Henry VIII. and his six Wives.

GIOVANNI MAGNANI.

- 355 Drawing—Eneas carrying his father from the flames of Troy.

ROOM Q.

-
- 356 Portrait of Lady Ann Compton.
 357 Portrait of a Lady; *in chalk*.
 358 Landscape, figures and trees.

S. PROUT.

- 359 Market Scene in Italy.
-

- 360 Landscape, trees; *water colour*.
 361 Landscape, cattle; *water colour*.

A. KAUFFMAN.

- 318 Dido.
-

- 362 Landscape, building; *water colour*.
 363 Three Daughters of the first Lord Northwick.

ROOM R.

R. WESTALL, R.A.

- 364 A weary Beggar Boy.

J. WARD, R.A.

- 365 Portrait of Marengo, Buonaparte's favourite charger,
 ridden by him at the Battle of Waterloo.

A. COOPER, R.A.

- 305 The Giaour.

“Who thundering comes on blackest steed.
 With slackened bit and hoof of speed.”

DRESSING ROOM near R.

CAMMUINI.

- 366 A drawing—Brutus and Collatinus.

ROOM S.

After BERGHEM.

- 367 Landscape, cattle.

After BACKHUYSEN.

- 368 Shipping.

- 371 Shipping.

ROOM T.

VAN KESSEL AND BREUGHEL.

- 372 Birds in a landscape.

-
- 373 Two Friends.

- 370 Maria—*vide* Yorick's Sentimental Journey.

C. BOYLE, 1785.

- 374 A Head.

ANDREA DEL SARTO, OR VANUCCHI.

- 369 Drawing.

-
- 376 A Scene from "St. Ronan's Well," by Sir W. Scott.

JULIO CLOVIO.

- 377 Saints in Adoration.

D. GARDINER.

- 378 } Abelard and Eloisa.
 379 }
-

465 A Portrait.

ROOM U.

-
- 379 Daylesford House.
 380 Five Views of Northwick; *drawings*.
 381 Shepherd's House at Dove Dale.
 385 Old London Bridge; *drawing*.

ROOM L.

-
- 389 Landscape, shepherd and cattle; *drawing*.
 390 View in Italy; *drawing*.
 391 Ditto; *ditto*.
 392 Destruction of Niobe's Children by Apollo and Diana;
 drawing.
 393 Ruins; *drawing*.
 394 View in Italy; *drawing*.

ROOM N.

-
- 395 Portrait of Angelica Kauffman.

BEST STAIRCASE. First Landing.**HOFLAND.**

396 White Knights.

397 A Park Scene.

Second Landing. ROOM F.400 Landscape, Old Castle; *drawing*.**JACKSON.**

401 Portrait of a Gentleman.

L. BOILLY.

402 The Crucifixion.

C. FIELDING.

403 On the Sands.

404 Landscape: Mountainous Scenery.

ROOM G.**J. WARD, R.A.**407 Study of an Arabian Horse, the property of Sir W.
W. Wynne, Bart.**ROOM H.**412 Ruins of a Temple; *drawing*.

GLOVER.

- 413 View at Melthorpe.
-

- 414 Ascension of the Virgin; *drawing*.

CRISTALL

- 415 Boy fishing; *drawing*.
-

- 416 Apollo and Muses; *drawing*.

GLOVER.

- 417 View near Penn Mackmo Mill.

- 418 View at Llangollen.
-

- 419 Subject from Roman History; *drawing*.

- 420 Ruins of a Temple; *drawing*.

WESTALL.

- 421 Agar and Ishmael; *drawing*.

CRISTAL.

- 422 Milkmaids in a landscape.
-

- 423 Ruins of a Temple; *drawing*.

- 424 Ditto; *ditto*.

CLAUDE.

- 425 Landscape: figures and cattle.

Roman edifices in ruins, a drove of cattle crossing a ford and a man in a ferry boat is approaching a group of figures in the foreground, near a fine group of trees—effect of cool early morning. From the Duke of Buckingham's Collection, Stowe.

ROOM I.

426 Portrait of a Gentleman.

VELASQUEZ.

427 Boys at play.

After VELASQUEZ.

428 Philip II. of Spain.

429 Female Portrait.

430 Female Portrait.

431 Portrait of Gentleman.

432 Portrait of Lord Sussex.

BREUGHEL.

433 The Tithe Day.

GLOVER.

434 View in Wales.

435 View of Conway Falls.

436 Landscape: waterfall.

ROOM K.

437 }
 438 } Five old pictures illustrating the Battles of Joachim
 439 } de Rouant, Marshal of France under Louis XI.
 440 }
 441 }

ROOM A.

-
- 442 View in Italy; *drawing*.
 443 Roman Ruins, Temple, &c.; *drawing*.
 444 View in Italy; *drawing*.
 446 Ruins; *drawing*.

ROOM D.

-
- 449 Charles XI. of Sweden.

BLAKE.

- 450 Dead Game.

STAIRCASE. Second Landing.

PAUL PANNINI.

- 451 Ruins and figures

DE WITTE.

- 452 The Annunciation.

The upper portion especially, is poetical in its conception,
 and beautiful in its colouring.

PAUL PANNINI.

- 453 Ruins and figures.

LIVERSEGE.

- 454 Don Quixote.

A little grotesque illustration of Cervantes' Hero.

PAUL VERONESE.

- 455 The Marriage at Cana.

BACK STAIRCASE. Second Landing.

EALY GREEK SCHOOL.

- 456 The Death of St. Ephraim.

SIR G. KNELLER.

- 457 Sir William Wyndham.

LARGILLIERE, 1864.

- 458 Claude Jean Baptiste, Joachim de Rouaut.

DE HEERE.

- 461 Still Life.

BENOZZO GOZZOLI.

- 462 Virgin, Child, St. Joseph and Deity.

After RUBENS.

- 463 Fallen Angels.

SERVANTS' HALL.

- 464 Judge in time of the Commonwealth.

-
- 465 Male Portrait.

- 466 Portrait of a Gentleman of the Northampton Family.

LAIRESSE.

- 467 Cleopatra.

RAVENSTEYN.

468 Old Woman.

VAN GOYEN.

469 River Scene, View of Scheveling.

SERVANT'S ROOM. No. 2.

470 Charles II.

471 Fruit.

SERVANT'S ROOM. No. 4.

472 Queen of Charles II.

473 Female Portrait (Oct. 29th 1631.)

GALLERY MINIATURES.

CASE 1.

- 1 Portrait of Maria Teresa ; *enamel.*
- 2 Sir Francis Baring, Bart. ; *enamel.*
- 3 Portrait of Adrian de Pau.
- 4 The Earl of Northampton.
- 5 Portrait of Francis I. Husband of Maria Teresa ;
enamel.
- 6 Portrait of Flatman.
- 7 The Duke of Monmouth.
- 8 The Duchess of Portsmouth, by SIR P. LELY.
- 9 Queen Elizabeth.
- 10 The Earl of Suffolk ; *enamel.*
- 11 Henry Cromwell, second surviving son of the
Protector. (ALEX. COOPER.)
- 12 Colonel Robert Lilburn, born 1613. (S. COOPER.)
- 13 Portrait of Queen Charlotte.
- 14 George Bowles, Esq. ; *enamel.*

CASE 2.

- 15 Oliver Cromwell.
- 16 The Wife of Rubens ; *enamel.*
- 17 Portrait of Queen Mary.
- 18 Mrs. Lucy Walters, mistress to King Charles II.
(COOPER.)

Bought out of the Collection of Lady Isabella Scott.

- 19 The Lady Ann Clifford, Daughter of George Earl of
Cumberland. (DIXON.)

Bought out of the Collection of Lady Isabella Scott.

- 20 Seven Heads in lava, *from the antique.*
- 21 Philip and Mary.
From the original picture in the Collection of the Duke of Bedford, Woburn Abbey.
- 22 Robert Dudley, Earl of Leicester. (G. P. HARDING.)
- 23 Sir Philip Sydney. (G. P. HARDING.)
From an original picture in the Collection of the Duke of Bedford, Woburn Abbey.
- 24 Portrait of Philip Augustus, Elector of Saxony, and King of Poland; *on porcelain.*

ENGRAVINGS, &c.

FIRST LANDING.—ROOM P.

- 1 Portrait of the Emperor Napoleon.

ROOM R.

- 2 to 15 Fourteen Military Costumes.

ROOM S.

- 15A General Washington.
- 16 to 22 Seven engravings from Roman History.

ROOM U.

- 23 View of the Valle Ombrosa, Italy.

BACK STAIRCASE.—FIRST LANDING.

- 24 Engraving—Battle of Constantine and Maxentius
(*Le Brun.*)
- 25 Apotheosis of Louis XIV. (*Ditto.*)
- 26 Ditto (*Ditto.*)
- 27 Battle of Constantine and Maxentius, 1665 (*Ditto.*)
- 28 The Triumph of Constantine after his Victory over
Maxentius, 1666. (*Ditto.*)
- 29 Allegorical Print of Louis XIV.

ROOM N.

- 30 Party of Rifle Volunteers at Hythe (*photograph, taken in 1861.*)
- 31 Portrait of Mr. Eckford, (*photograph taken in 1859.*)
- 32 Portrait of Mr. Phillips, (*photograph taken in 1859.*)

STAIRCASE.—SECOND LANDING.

ROOM G.

- 33 Napoleon—Battle of Moscow.
- 34 The Marlborough Family, (*after Sir J. Reynolds.*)
- 35 The Duke of Wellington giving orders to his Generals previous to a general Attack. (*Painted by Heaphy; engraved by Anker Smith.*)
- 36 Pilgrimage to Canterbury. (*Painted by Stothard, R.A.; engraved by Heath.*)
- 37 Congress at Vienna.

ROOM H.

- 38 The Last Supper (*after L. da Vinci.*)

ROOM I.

- 39 The Comforter.

SECOND BACK LANDING.—ROOM A.

- 40 The Elms at Enfield.

ROOM B.

- 41 The Island of Heligoland, and the Chart of the Harbour.
- 42 Allegorical Portrait of Louis XIV.
- 43 Ditto ditto.
- 44 Genealogy of the Kings of England.
- 45 Genealogical Chart of the Kings of England.

SECOND BACK STAIRCASE.

- 46 Descent of the House of Rushout.
- 47 The Last Judgment.

WORKS OF ART.

GALLERY. South Side.

No.

- 1 Two bronzes—Apollo and Venus.
- 2 Old bronze figure—Neptune.
- 3 Two Cupids on marble pedestal.
- 4 Bronze figure—A Warrior.
- 5 A Roman mosaic slab.
- 6 Antique marble bust of a Female.
- 7 A plaster group—Duncan's Horses. *Italian Artist.*
- 8 Antique marble Head.
- 9 Wooden figure of Hercules.
- 10 Bronze figure of Venus.
- 11 Bronze figure of Bacchus.
- 12 Bust of a Female.
- 13 A pair of or-molu fire dogs, on marble plinths.
- 14 Marble bust of Bacchus.
- 15 Five Japan china jars.

North Side.

- 16 Eight pieces of lachrymatories of Oriental alabaster, on stands.
- 17 Two small Etruscan vases.
- 18 A Raffaele saucer.
- 19 A bisquet group.
- 20 Wax bust of Sir Walter Scott.
- 21 A pair of Cupids in bronze, on marble pedestals.
- 22 A pair of square japan china bottles.
- 23 Bronze torso.
- 24 A pair of turquoise terra vases.
- 25 A two handle Etruscan vase.

- 26 A bronze bust.
- 27 Figure of Handel.
- 28 An Etruscan ewer.
- 29 Figure of Pan.
- 30 A pair of japan china jars.
- 31 One japan china jar.
- 32 A pair of china jars.
- 33 One blue and gold Oriental beaker.

GALLERY.

- 34 Drawing of the Shield of Achilles, set as a table, in rosewood.
- 35 Testimonial presented by the Inhabitants of Cheltenham to the late Lord Northwick in 18—
- 36 Bust of Jupiter (over the door).

CORRIDOR.

- 37 Marble bust of Pitt, by NOLLEKENS.
- 38 Marble bust of Percival.
- 39 Head of Hercules (over gallery door).
- 40 The Venus de Medicis.

The most renowned copy ever cut in marble. This excellent piece of the Sculptor's Art was purchased more than half a century ago by the well known Connoisseur and refined lover of the Arts, Mr. Udny, when Consul General at Leghorn, for which statue he paid 800 guineas. It is impossible to laud this fine work, though only a copy, beyond its merits. Antiquity of the original alone makes the copy more precious; but as a work of Art this will for ever stand the most minute criticism. The marble is pure, without veins or stains, and the figure is totally free from the smallest blemish.

ENTRANCE HALL.

- 41 Plaster bust of Homer.
- 42 Antique marble head.
- 43 A pair of bronze vases, with or-molu mounts, on marble pedestals.

- 44 Antique marble head.
- 45 Plaster bust of Sir Thomas Lawrence.
- 46 Two plaster busts on brackets.
- 47 Plaster group—Venus attended by the Graces, by
J. HENNING.
- 48 Bronze head of a Female.
- 49 Antique bronze bust, on marble plinth.
- 50 Large Etruscan vase.
- 51 A marble bust of a Female, by CANOVA.

LARGE LIBRARY.

- 52 Two plaster busts.

DRAWING ROOM.

- 53 A pair of large terra cotta lamp holders.
- 54 A pair of small ditto ditto.
- 55 A pair of china jars, 2 ft. high.
- 56 A pair of small terra cotta lamp stands.
- 57 One china jar, 2 ft. high.
- 58 A pair of marble vases, on pedestals.
- 58* Old carving in oak—Christ bearing His Cross.

DINING ROOM.

- 59 Eleven Limoges enamel plates, painted with subjects emblematical of the months, in chiar-oscuro, with Roman Portraits on the backs. On the borders a crest of a wheat sheaf with a motto “Flavescent”;
very fine.
- 59* A pair of blue and white china jars, 2 ft. high.

STAIRCASE.

- 60 A large plaster figure, on a wood pedestal.
- 61 A ditto in recess, (*from the Ville Lucilli.*)
- 62 Plaster bust of Sir John Rushout.
- 63 A large plaster figure of Apollo, on a pedestal.

SALOON.

- 64 An Etruscan ewer.
- 65 Two old Roman pottery bottles.
- 66 Three small Etruscan cups with handles.
- 67 An old Roman pottery mug.
- 68 Bronze figure of Achilles.
- 69 Two small alabaster jugs.
- 70 An Etruscan ewer.
- 71 A two-handle Etruscan tazza.
- 72 Eleven large Etruscan vases.
- 73 A small Etruscan ewer, with two handles
- 74 An Etruscan ewer.
- 75 Five Raffaele plates.
- 76 A cannel coal watch stand, (*by Mantle of Tenbury*)

BATH ROOM.

- 77 Plaster figure of the Torso of the Laocoon in the
Vatican, "which Michael Angelo in vain attempted
to restore."
- 78 Plaster bust of Sir John Rushout.

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